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diagonals, as we will now explain. The three diagonal numbers 29, 173 and 563, with their normal complementaries, would give the magic summation, but their complementaries cannot be used to complete the diagonal because of their vertical arrangement (see Fig. 2). But since the diagonal numbers $29 + 173 + 563 = 151 + 241 + 373$, the normal complementaries of the above two sets must be equal; therefore, $(29 + 173 + 563) + \text{the normal complementaries of } (151 + 241 + 373) = \text{the magic summation}$. By inspecting the completed square, Fig. 9, it will be found that the two diagonals are corrected as above described.

Examples of the eighth, tenth and twelfth orders are shown in Figs. 10, 11 and 12 respectively.

Fig. 13 is an example of twin squares. These are constructed by selecting a sufficient number of complementary sets to supply two squares of like summations.

HARRY A. SAYLES.

SCHENECTADY, N. Y.

THE GRAMMAR OF IDO.

The desire to establish an international language which should serve as an auxiliary means of communication between different nationalities has developed the new world language "Ido," which is practically a revision of Esperanto. A "Delegation for the Introduction of an International Language" was formed in 1901 during the World's Fair at Paris, and in 1907 an international committee of specialists chosen by them held a meeting at Paris in the College of France under Prof. Wilhelm Ostwald as chairman. After eighteen sessions the committee decided that Esperanto was the best international language but that it needed many improvements, and a new institute, the "Ido Academy," was entrusted with the task of revision. In carrying on the work they observed the following principles:

1. The alphabet is without accents, so as to avoid typographical difficulties, and remove all objection to using it in telegrams.
2. The adjectives are indeclinable as in English and the objective case is the same as the subjective, except when the object precedes the subject.
3. The derivation of words follows strictly logical rules.

4. The vocabulary must be international so as to make Ido the easiest possible speech for the greatest number of people of our modern civilization.

Since the labors of the academy have been finished, the propaganda for the international language rests with a committee, called "Uniono por la linguo internaciona," with Fr. Schneeberger, Lüsslingen bei Solothurn, as secretary, and A. Waltisbühl, of Zurich, Bahnhofstrasse 46, as treasurer.

The official organ published in Ido at Paris, and edited by the Professors Couturat and Leau under the title *Progreso*, contains all the transactions of the Ido Academy. The plan is to establish in Bern an office of the new world language which shall be competent to decide all differences and render agreement obligatory.

A German periodical edited by Pastor Fr. Schneeberger appears in monthly installments under the title *Die Weltsprache*, at a subscription price of 6 marks; a short grammar in German by Heinrich Peus, a vice-president of the Ido-Committee, has been published by the German Ido Society, called "Deutscher Weltsprache-Bund," the headquarters of which are Berlin, Charlottenburg, Waitzstrasse 24. An English key to Ido is distributed by Ward Nichols, 1306 Fitzwater St., Philadelphia; and English textbooks may also be obtained from Eugene MacPike, 135 Park Row, Chicago.

The following extract of the Ido grammar will be sufficient for our readers who wish to form an opinion of its advantages.

* * *

All letters retain the same sound throughout. There are only the five vowels, *a, e, i, o, and u* with the usual Italian pronunciation. There are no diphthongs. The consonants are generally the same as in English, French and German, but the following rules must be observed:

The *c* is pronounced *ts* like the German and Italian *z*, never like *s* or *k*;

s like the English *s*;

z like the English *z*;

j like the French *j* in "journal";

sh, ch, y, v, w, as in English.

The accent is always on the syllable before the last, but before other vowels *i* and *u* are pronounced as consonants, like *y* and *w*.

Thus *linguo* has the accent on *i* and *familio* on the second syllable, not on the last vowel but one.

The infinitive, ending in *ar*, has always the accent on the last syllable as in Spanish. It is derived from the Latin ending of the first conjugation, *are*, with the omission of the *e*.

The following endings mark the different parts of speech:

-*o* indicates the singular of a noun;

-*i* indicates the plural of a noun;

-*a* indicates an adjective;

-*e* indicates an adverb;

-*ar* (accented) indicates the infinitive of the verb.

The definite article is *la* for all three genders and both singular and plural numbers. There is no indefinite article; it is omitted as in Latin.

The genitive is formed with the preposition *di*, the dative with *a*. Thus we decline "the father":

SINGULAR.	PLURAL.
Nom. <i>la patro</i>	<i>la patri</i>
Gen. <i>di la patro</i>	<i>di la patri</i>
Dat. <i>a la patro</i>	<i>a la patri</i>
Acc. <i>la patro</i>	<i>la patri</i>

The personal pronouns are:

SINGULAR.	PLURAL.
<i>me</i> , I	<i>ni</i> , we
<i>tu</i> , thou	<i>vi</i> , you
<i>lu</i> , he, she it.	<i>li</i> , they.

To distinguish the three genders in the third person one says:

SINGULAR.	PLURAL.
Mas. <i>ilu</i>	<i>ili</i>
Fem. <i>elu</i>	<i>eli</i>
Neut. <i>olu</i> .	<i>oli</i> .

The singular may be abbreviated to *il*, *el*, *ol*.

In courteous speech the form *vu* is used like the English "you," the French "vous" and the German "Sie."

The most important prepositions are as follows:

a, to or toward, like the Latin "ad," the Italian "a" (*ad*) and French "à";

an, near by (German "an");
ante, before in time (Latin "ante");
avan, before in space (French "avant");
apud, by the side of (Latin "apud");
che, in the house of (French "chez");
da, by, through (Italian "da");
de, away from (Latin "de");
di, of (possessive, Italian "di");
dop, behind (Italian "dopo");
dum, during (Latin "dum");
ek, out of (Greek "ek," Latin "ex");
en, in (French "en");
inter, between (Latin "inter");
kun, with (Latin "cum");
per, through (Latin and Italian "per");
por, for (French "pour");
pos, after (Latin "post");
sen, without (French "sans", Italian "senza");
sub, under (Latin "sub");
sur, upon (French "sur");
til, until (English "until");
tra, through (Latin "trans").

The infinitive of verbs ends in *r* and the three tenses are distinguished by *a* for the present, *i* for the past, and *o* for the future. Thus we have the three forms

amar, to love,
amir, to have loved,
amor, about to love.

The indicative ends in *-s* thus:

<i>me esas</i> , I am	<i>me havas</i> , I have
<i>me esis</i> , I was	<i>me havis</i> , I had
<i>me esos</i> , I shall be.	<i>me havos</i> , I shall have.

The conditional is indicated by the ending *-us*, thus:

me volas, I wish
me volus, I would wish
me povus, I would be able
me esus, I would be
me havus, I would have, etc.

The imperative is indicated by the ending *-ez*, thus: *Irez*, go!

parolez, speak! *andez*, hear! *facez*, do! *kurez*, run! *hastez*, hasten! *videz*, see! *mangez*, eat! *drinkez*, drink! *esez tranquila*, be quiet! *fidez*, have faith! *esez sincera*, be sincere!

The participle (adjective derived from the verb) exists in two forms, active ending in *-nta* and passive ending in *-ta*; thus: *am-anta*, loving; *am-ata*, beloved.

In combination with the auxiliary verb *esar*, to be, we can form not only active progressive tenses, but also the passive: *Me esas batanta*, I am beating; *me esas batata*, I am beaten.

Further combinations may be made as follows: *ni esis batita*, we have been beaten; ; *vi esos batita*, you shall have been beaten.

There is, however, a simpler way of forming the passive by contraction. Omitting *-ata* we may say *me am-esas*, I am loved, instead of *me amata esas*.

In the same way we may form the active progressive tenses in abbreviations by contracting the participle in *-inta* with the auxiliary verb *esar* by means of the connecting syllable *-ab*. We can contract

me esis vidinta, I was seeing, into *me vidabis*;

me esos vidinta, I shall be seeing, into *me vidabos*.

The personal pronouns are not changed in form but are declined like the nouns with the preposition *di* and *a*, thus:

Nom. *me*, I; Gen. *di me*, of me; Dat., *a me*, to me; Acc., *me*, me.

In case of inversions the accusative is indicated by the ending *n* thus:

SINGULAR.	PLURAL.
<i>men</i> , me	<i>nin</i> , us
<i>tun</i> , thee	<i>vin</i> , you
<i>lun</i> , him.	<i>lin</i> , them.

The impersonal pronoun "one," in the sense of the French "on" and the German "man," is in Ido *on* or *onu*, with the accusative *onun*, in case of inversion.

The possessive adjective is formed by adding the adjective ending *-a* to the personal pronoun, thus:

Mea, my; *tua*, thy; *lua*, his.

The demonstrative pronouns are as follows:

Ica, this; *ita*, that; or simply *ca* and *ta*.

The plurals *ici*, these, and *iti*, those, are also abbreviated to *ci* and *ti*.

The demonstrative pronouns of the neuter gender are *ico* or *co*, this thing; *ito* or *to*, that thing.

Relative and interrogatory pronouns are *qua*, who (masculine); *qui*, who (feminine); *quo*, what (neuter). Their accusatives are *quam*, *quin*, *quon*, whom and what.

Interrogative and relative adverbs are *kande*, when; *ube*, where; *quale*, how.

The following indefinite pronouns explain themselves:

<i>singlu homo</i> , each man	<i>tala vetero</i> , such weather
<i>omna homo</i> , every man (all)	<i>quala vetero</i> , what weather
<i>ula hundo</i> , some dog	<i>tanta pekunio</i> , so much money
<i>irga hundo</i> , any dog	<i>quanta pekunio</i> , how much money
<i>nula amiko</i> , no friend	<i>sama sumo</i> , the same amount
<i>kelka amiki</i> , some friends	<i>altra kozo</i> , another thing
<i>multa domi</i> many houses	<i>cetera homi</i> , other people
<i>plura domi</i> , several houses	<i>me ipsa</i> , myself.

The numerals are *un*, one; *du*, two; *tri*, three; *quar*, four; *kin*, five; *sis*, six; *sep*, seven; *ok*, eight; *non*, nine; *dek*, ten.

The tens are formed by the multiplicative suffix *a* combined with *dek*, thus: *dua dek*, twenty; *tria dek*, thirty; *quara dek*, forty, etc. In the same way the hundreds and thousands are formed, thus: *tria cent*, 300, and *kina mil*, 5000.

The ordinals are formed by the ending *-esma*: *un-esma*, the first; *du-esma*, the second; etc.

Fractions are formed by the ending *-ima*, plural *-imi*; thus, *duima pano*, half a loaf; *tri quarimi*, three quarters; *kin sepimi*, five sevenths.

Multiplicative numbers such as double, treble, and quadruple are formed by the ending *-opla*, thus, *duopla sumo*, a double sum; *la kinopla nombro*, the fivefold number.

Here is a list of conjunctions:

<i>e</i> or <i>ed</i> , and	<i>pro ke</i> , for the reason that, be-
<i>o</i> or <i>od</i> , or	cause
<i>ma</i> , but	<i>por ke</i> , so that
<i>nam</i> , for, because	<i>sen ke</i> , without that
<i>ke</i> , that	<i>per ke</i> , through the fact that
<i>kande</i> , when	<i>quan kam</i> , although.
<i>se</i> , if	

The comparative and superlative of adjectives are formed by prefixing *plu* and *maxim* to the positive: *bona*, good; *plu bona*, better; *maxim bona*, best. The opposite forms, "less and least," are expressed by *min* and *minim*: *bela*, beautiful; *min bela*, less beautiful; *minim bela*, least beautiful.

The word *mem* (French "même") corresponds to the English "still," thus: *mem plu granda*, still greater.

The comparison of equals, "as—as" (Latin "tam—quam") is expressed in Ido by *tam—kam*, as in the following clause, *il esas tam afabla kam elu*. "He is as amiable as she."

"So—that" is expressed by *tante—ke*. "He is so tall that he is larger than all," reads in Ido, *il esas tante longa ke il super-esas omni*.

The corresponding adverbs are formed from adjectives by changing the ending *a* to *e*.

The forms of affirmation and negation are like the English, *yes* and *no*. The negative adverb "not" is *ne* and is always placed before the verb. Thus, "I do not believe" reads in Ido, *me ne kredas*.

The sequence of words in the sentence follows the logical order, as in English: *me vidis la amiko di mea patro*, "I have seen the friend of my father."

New words are formed from the roots by the aid of fifteen prefixes and forty-five suffixes.

arki- denotes higher degree (Eng. "arch-"): *arki-episcopi*, archbishop.

bo- denotes relationship by marriage (Fr. "beau"): *bo-patrino*, mother-in-law.

des- denotes the opposite (Eng. "dis-"): *des-unionar*, dissolve.

dis- denotes separation (Eng. "dis-"): *dis-sendar*, to send away.

ex- denotes former (Eng. "ex-"): *ex-urbestro*, ex-mayor.

ge- denotes taken together (Ger. "ge-" in "Geschwister"): *ge-spozi*, husband and wife (*spozo*=spouse); *ge-patri*, parents.

mi- denotes half (Fr. "mi-"): *mi-lauta*, half-aloud; *mi-apertar*, to open half-way.

mis- denotes wrong (Eng. "mis-"): *mis-kalkular*, miscalculate.

ne- denotes negation: *ne-habila*, unhandy; *ne-bela*, not beautiful.

par- denotes completion of an act (Ger. "ver-"): *par-venar*, to attain; *par-lektar*, to read through.

- para-* denotes protection (Fr. "para-"): *para-pluva*, umbrella; *para-fulmino*, lightning-rod.
pre- denotes before in rank and time (Eng. "pre-"): *pre-dicar*, predict.
retro- denotes back (Lat. "retro-"): *retro-sendar*, to send back.
ri- denotes again (Lat. "re-") *ri-venar*, to come again.
sen- denotes without (Fr. "sans-"): *sen-viva*, lifeless.

SUFFIXES..

- ach-* denotes disparagement: *hundacho*, cur (*hundo* = dog).
-ad- denotes duration or repetition of an act: *la dansado*, dancing (*danso* = dance).
-ag- denotes action with: *martelagar*, to hammer (*martelo* = hammer).
-aj- denotes thing consisting of or made from: *novajo*, novelty (*nova* = new); *drinkajo*, beverage (*drinkar* = to drink).
-al- denotes relating to (Eng. "-al"): *nationala*, national.
-an- denotes member: *skolano*, scholar (*skolo* = school).
-ar- denotes collection: *homaro*, humanity (*homo* = man).
-ari- denotes the object of an act: *sendario*, recipient.
-atr- denotes like: *sponjatra*, spongy.
-e- denotes color of: *orea*, golden.
-ebl- denotes possibility: *videbla*, visible (*vidar* = to see).
-ed- denotes quantity determined by: *glasedo*, glassful.
-eg- denotes increase; *grandega*, gigantic (*granda* = large).
-em- denotes inclined to: *babilema*, talkative.
-end- denotes necessity: *solvenda*, to be solved.
-er- denotes habitual action: *fumero*, smoker.
-eri- denotes institution: *bakerio*, bakery; *redakterio*, editorial office.
-es- denotes state or condition: *sanesar*, to be well.
-esk- denotes to begin: *dormeskar*, to fall asleep.
-estr- denotes chief: *urbestro*, mayor.
-et- denotes diminution: *dometro*, cottage (*domo* = house).
-ey- denotes place for: *laboreyo*, workshop (*laborar* = to work); *manjejo*, dining room (*manjar* = to eat).
-i- denotes domain: *rejo*, kingdom (*rejo* = king).
-id- denotes offspring: *Napoleonido*, descendant of Napoleon; *Israelidi*, Israelites.

- ier- denotes characterized by: *pomiero*, apple-tree; *milioniero*, millionaire.
- if- denotes to produce: *florifar*, to bloom (*floro* = flower).
- ig- denotes to cause to: *mortigar*, to kill (*mortar* = to die).
- ij- denotes to become: *richijar*, to get rich (*richa* = rich).
- ik- denotes ill of: *febrika*, having fever.
- il- denotes instrument: *skribilo*, writing-utensil (*skribar* = to write).
- in- denotes feminine: *filiino*, daughter (*filio* = child).
- ind- denotes worthy: *aminda*, lovable (*amar* = to love); *laudinda*, praiseworthy (*laudar* = to praise).
- ism- denotes system: *vejetarismo*, vegetarianism; *monismo*, monism.
- ist- denotes follower of a system or calling: *artista*, artist (*arto* = art); *monisto*, monist.
- iv- denotes ability: *instruktiva*, instructive (*instruktar* = to instruct).
- iz- denotes to supply with: *salizar*, to salt (*salo* = salt).
- oz- denotes full of: *saloza*, salty; *timoza*, fearful.
- ul- denotes masculine: *filiulo*, son (*filio* = child).
- un- denotes one individual of a whole: *nivuno*, snowflake (*nivo* = snow).
- ur- denotes result of an action: *kopiuro*, a copy (*kopiar* = to copy).
- uy- denotes a receptacle: *inkuyo*, ink-well (*inko* = ink).
- jun- denotes the young of animals: *hanyuno*, chicken (*hano* = fowl).

MISKOMPRENO.

En restorario ula sioro nepaciente klamas a la garsono: "He, garsono! Ja la quaresma foyo me vokas vu. Ka vu ne havas oreli?"—"Yes, sioro, pork-oreli kun lensi."

A Misunderstanding (translation).

In a restaurant a gentleman impatiently calls to the waiter: "Hello, waiter! This is the fourth time I have called you. Haven't you any ears?" — "Yes sir, pigs' ears with lentils."

ENGLISH AS A UNIVERSAL LANGUAGE.

To the Editor of The Monist:

I hav been looking over the literature on universal languages in the New York Public Library. What impresses me iz the lofty